

RAY PRESENTS



IN The Digest issue of July 6th of this year I published an editorial which I headed, "A Changing Canada". Incidentally, in The Daily Film Renter of Wednesday, July 31st, Ernest Fredman, publisher, who does the "Tatler" column of Wardour St. Gossip, selected this particular editorial for comment.

I like Ernest Fredman even with his limitations and have from time to time contributed to his Daily Film Renter and his Holiday Special Issues. He has on occasion made flattering comments concerning myself personally and The Canadian Moving Picture Digest. But, I daresay the War has upset him and as a result Fredman expresses opinions and uses language which even in peace time would be considered undiplomatic, childish and petty.

I remember while in England hearing a Britisher say, "We do not have to argue about our superiority, we admit it". I saw the humour of the remark and laughed with the person who made it. However, I am reminded to say to Mr. Fredman that I do not have to argue about my patriotism, I admit it; and there is no humour but a bit of the British bull-dog spirit associated with this reply to Mr. Fredman.

I will permit my readers to judge what I said in my editorial of July 6th and will also ask them to judge Mr. Fredman's comments about this editorial. "The War is bringing Canada Children and Refugees. The War is bringing Canada unification as great as it was on that Dominion Day of Confederation seventy-three years ago. The War will change the Motion Picture Map of Canada. Have you thought of this, British Film Industry and American Film Industry? While we are at War, and when Peace comes, there will be no place for British, or American Films in those territories which the Nazis will control. The Map of Europe will be changed, there will always be an England, but our statesmen will be wiser and build their strength closer to the Americas. Europe has been dealt a death-blow. Not during our span of life will we see the old Europe again, the Europe which had history, traditions, laughter and beautiful memories.

"GREAT wealth and a great people will come here, to Canada and the United States, to the other Dominions and to the Colonies. But, to the American Continent will come the British Film Industry. Are we anticipating this Film March here? More people will mean more theatres, more theatres will require more films, more films will require greater distribution. England's eyes are turned toward Canada, Canada The Blest. Blest with everything which man requires, including a great and friendly neighbor.

"Three times in the history of Motion Pictures has England arrived at a stage in its producing activities sufficiently important to command the respect of the American Film Industry; and the Film Markets of the World. The War of 1914-18 stopped the British Film Industry. Talking Pictures again stopped it; and now the War of 1939-40.

"America went to England and produced some of the best and most successful pictures made there; which were life-savers for the programs of American Producers. British pro-

ducers have made successful pictures in some parts of Canada, preferably on the Coast, where the exchange of stars and players, where Hollywood co-operation could be conveniently obtained. The entire British Film Industry, including production, distribution and exhibition, has suffered gigantic losses. When War is in your country, Entertainment which requires expenditures of millions to produce is impossible. When this War is over Europe will have to be rebuilt and every penny available utilized for rehabilitation.

"THE Moving Picture Industry is a happy Industry. It has always most successfully laughed itself into success and money. Its tragic pictures must always have a silvery lining to their clouds. We know that, as a result of our attempts to dramatize powerful works of fiction, of plays which are not glittering with glamour, but show the dirty colours of Reality.

"Who could paint out Reality and put in tinsel surrounded by millions of Refugees, women and children whom we must admit played no politics in life, but who have been stripped by Life's Gamblers of Power.

"All eyes are turned toward the New World, the Americas, the Dominions. Canada as part of the American Continent, the border of which is joined to the greatest American Republic, the United States, Canada which can with added industry and development take care of one hundred million people, Canada will be selected for the continuance of a British Film Industry. It is well to organize for that Eventuality, now."

THIS is the entire editorial as it appeared in the issue of July 6th, and this is what it did to Ernest Fredman's usually good sense and vision.

Republished from The Daily Film Renter, Wednesday, July 31st.

"Incidentally, the number of 'friends' British production has and their ingenious ideas for helping it seem legion. I was reading the other day some of the effusions of Ray Lewis, whose prattlings I see very little of these days — but by chance I happened to come across a very noble and inspiring editorial spread across the front page of the trade paper she edits in Canada, and believe me, it was a very noble effort — that's the only word that can describe it. Very quickly getting into her stride, Ray almost hysterically avers England's eyes are turned towards Canada — that three times in the history of Motion Pictures England has arrived at a stage in its producing activities sufficiently to command the respect of the American Film Industry — and the film market of the world — but has been stopped — and now all eyes are turned towards the new world — the Americas and the Dominions — this latter country has been selected for the continuance of the British Film Industry. All this she caps with a plea, "It's as well to organize for that eventuality now".

"So, according to this eminent trade columnist, the future of British film production is very much cut and dried — and in future we may expect our pictures from Vancouver, or somewhere near Hollywood, at least. Well, nobody will criticize the patriotism of Ray Lewis — and I hate to throw cold water upon her inspiring plea — but, just a minute — the British Film Industry isn't exactly contemplating shifting its quarters from this country to the

(Continued on Page 6)

"Convoy" Smash Entertainment -- Blood Stirring Action - - "South of Pago Pago" Always Box-Office

"CONVOY" ESQUIRE FILMS

HERE'S smash entertainment for any theatre in the British Empire. Packed with suspense, thrilling action, a dash of comedy, and some romantic interest, the picture is similar in type to those American flag-waving epics Warner's were turning out a few years back with Jimmy Cagney and Pat O'Brien. However, the treatment is strictly British, with plenty of restraint evident. Film has been given the utmost in production, technical aid being contributed by the British Admiralty, in the person of Lieut. Commander Reid. Michael Balcon, the producer has shown great care in all production details, as well as in his casting, with the result that the film appears quite authentic, and convincing at all times.

Clive Brook, absent from the American screen for some time, was a perfect choice for the role of Captain Armitage, faithful servant of the Navy, his only true love. John Clements, previously seen in "Knight Without Armour", "South Riding", and more recently as star of "Four Feathers", is cast as a lieutenant who had run away with Brook's wife a couple of years previous, and who now is assigned to the other's ship. Judy Campbell, a newcomer, is Brook's estranged wife. Edward Chapman is the other principal, as dour captain of a British tramp steamer. Penelope Dudley-Ward is seen briefly, handling well her small part. Others in the cast include Charles Williams, George Carney, Al Millen, Charles Farrell, Albert Lieven and Hans Wagraf.

Brook, commanding his cruiser, in company with a small flotilla of destroyers, is charged with conveying a large number of merchant ships safely into a British harbour. Among the ships to be convoyed is an ancient tub, the Seaflower, commanded by Chapman, an individualist, who fails to follow orders, and as a result is captured by a German U-Boat. The U-Boat commander, with several compatriots is planning to attack the convoy, but feeling it impossible unless he can divert one of the destroyers, sends an S.O.S. from the Seaflower, saying it is sinking, and revealing that Judy Campbell, Brook's wife, is aboard. Brook refuses to deviate from his duty, but Clements orders a plane dispatched to the Seaflower's assistance. The plane is destroyed by the Germans, and Clements is placed under arrest for insubordination. Just as the Germans are about to sink the Seaflower, with many women and

"GHOST WANTED" PARAMOUNT

THIS latest Merrie Melodies cartoon in color, upholds the excellent record this series has been having of late. In this one, a young ghost of tender years, answers an advertisement in the "Saturday Evening Ghost" Haunt Ad Column, applying for the job as Haunt, at an old deserted house. Instead of getting the job, our young friend is scared out of ghostly wits by the ghost-watchman of the place. Drawing is brilliant, and color magnificent. Will amuse all ages.

Running time—8 minutes.

"CONVOY"

(Continued from Column 1)

children aboard, the North Sea Patrol comes to the rescue and sends the U-Boat to a watery grave. In the meantime, the German pocket-battleship, the Deutschland is on its way to intercept the convoy and sink it. Although his ship is vastly inferior in every way to the giant German boat, Brook turns off to do battle with the raider, thus hoping to hold it off until the convoy can safely reach port. A furious battle results, the smaller British vessel is severely damaged, with many casualties, including Clements, but scoring several hits herself, attains her object, of delaying the German boat until the convoy reaches safety. Then, when a British battle-cruiser squadron arrives on the scene, the Deutschland turns tail and runs, without being able to deliver a coup-de-grace to the stricken cruiser.

It's blood-stirring action throughout, with the battle scenes exceedingly well done, in fact better than anything of its kind I have ever seen. It is in these sequences particularly that director Pen Tennyson shines.

I gave a rather lengthy synopsis of the plot, so that exhibitors would not feel that this was just another propaganda film, for it is real entertainment in every way, never documentary or like a newsreel.

Britishers will be on their feet cheering long before this picture is over.

Running time—95 minutes.

THEATRE PROMOTION THROUGH PRESS

Shellbrook, Sask. — Names of Shellbrook and district citizens are hidden in various advertisements in the Shellbrook newspapers and persons discovering their names in the ads are entitled to two free tickets to the town's theatre.

"SOUTH OF PAGO PAGO" EDWARD SMALL-U.A.

EDWARD Small's latest contribution to the United Artists program is a pleasing and fairly exciting piece about the South Seas. It's been done often enough before, and usually proved successful box-office, so there is little reason to fear "South of Pago Pago". It isn't, however, strong enough to stand alone, except in isolated instances, but with a good supporting picture, should profitably top the bill.

Victor McLaglen plays the rough, tough and crafty skipper of a sailing vessel, plying the waters of the South Sea Island region, in search of pearls. One island, however, he has failed to conquer, an island where fabulous pearls are known to be lying in the very deep water surrounding the island, but at such a depth that nobody can get at them. McLaglen keeps after the natives to try and secure the pearls, finally succeeding in bribing them with cheap merchandise and liquor to make the attempt. A number of them try, but are unable to survive in the deep water. Jon Hall, son of the chief, forbids the natives to dive again. McLaglen, determined to get around Hall, sends for Frances Farmer, hostess at a dive in Singapore, and sickens her on to Hall. The two fall madly in love, much to McLaglen's disgust, especially when they marry, in native style. McLaglen changes his tactics, and tries to force the natives at gun point to dive for the pearls. Hall leads the tribesmen in an attack on McLaglen's ship, a terrific battle ensues during the course of which the entire crew of the ship is slain, and Frances Farmer also receives fatal wounds. The ship sails away with a dead crew aboard, and Hall returns to his native sweetheart, played by Olympe Bradna.

Performances are excellent throughout with Victor McLaglen, Jon Hall, Frances Farmer and Olympe Bradna all proving quite convincing in their respective roles. Douglas Dumbrille, Pedro de Cordoba, Gene Lockhart, Ben Weldon and Frances Ford, lend the most notable support, with the cast also including Nellie Duran, Rudy Bobles, Abner Biberman, and Robert Stone.

Alfred E. Green's direction leaves little to be desired. He keeps the suspense at a high pitch, and if the love scenes seem a little on the peculiar side, it is the fault of the script, not the director. Photography is first rate, and a vote of thanks for this goes to John Mescall.

Running time—96 minutes.

Leon Trotsky Assassinated Wrote Story For Theda Bara

The assassination of Leon Trotsky ends a career which was strongly individualistic. A "friend" who had access to his home dealt the death-blow with a pick-axe which penetrated to his brain. Trotsky was for many years a "marked man". The ideology of Stalin and the ideology of Trotsky for Soviet Russia apparently was so conflicting as to make these two leaders of their people bitter enemies, although Lenin was the professed leader of both of them.

In his dying moments Trotsky whispered the name of the Soviet's police, the OGPU, as responsible for his death, but who will know whether Stalin sought to destroy Trotsky, or whether there were other Powers interested in having Trotsky dead. Years ago when Theda Bara was a Fox star, Trotsky visited Hollywood before he went on to Russia; and while there wrote a story called, "The Red Mesha". It meant the red purse. Ray Lewis was writing some stories at Hollywood at the time and Fox Films had a story dealing with the Russian Revolution which she had written for Theda Bara. The Fox Films purchased the Trotsky story, but the development in Russia at that time prevented either production. Trotsky was a little man physically but burning up with an idea. He

was fiery and convincing. He had that mad look in his eyes which leaders of his type possess. No peaceful decay of old age could be his heritage, he lived violently and died violently. His two daughters ended their lives tragically. His wife sitting at his bedside as he died, said, "This is Life". But is this life as it should be? We are reminded of Man's Inhumanity to Man and all the evils which result from such human misbehavior. Trotsky has been accused of attempting a world revolution, but who are his accusers? He paid with his life for what he believed, and perhaps hundreds have also paid before his death with their lives for not agreeing with him and for agreeing with him. If we would learn to listen to what is said to be "the wee sma' voice" within ourselves, we would know how to judge all "loud speakers". No one can kill an idea that is big enough for the service of mankind. The laws of Moses live, the Sermon on the Mount lives, although men and women seek to evade their Truths. Moses is dead, he died defeated and alone. Jesus was Crucified. There is only one Judgment which is Infallible, let That Judgment Prevail in our Judgment of The Dead. -- Editor.

49TH PARALLEL SEQUENCES SCREENED AT REX

Regina, Sask. — Generosity of H. A. Bercovich, manager of the Rex Theatre, enabled the technicians of the "49th Parallel" company to screen all sequences taken up to the time of their visit to Regina. The pictures were screened in the Rex late one evening. During the company's stay in Regina they filmed shots at the Regina airport and the Royal Canadian Mounted Police barracks.

P. L. FIELDING VISITS BROTHER AT E. RIVERSIDE

Bridgewater, N.S. — P. L. Fielding, manager of the Capitol Theatre at Bridgewater, N.S., has been a guest of his brother A. A. Fielding of East Riverside, General manager of the F. G. Spencer Company, Ltd. A trip on Mr. A. A. Fielding's fine yacht was greatly enjoyed as well as a visit at Mr. Fielding's home at East Riverside, with its lovely view of the Kennebecasis River.

MOSQUITOES DRIVE VICTIMS INTO REGINA THEATRES

Regina, Sask. — Air conditioning at the Rex and Capitol Theatres here attracted good crowds during Regina's recent hot spell when the mercury spent a good many days around the 100 degree mark.

Mosquitoes, too, which drove people from outdoor amusements, also got credit for turning people towards the box-offices.

SASKATOON THEATRES BENEFIT BY MILITARY AIRPORT

Saskatoon, Sask. — Completion of the large military airport here and consequent influx of hundreds of mechanics, permanent staff officers and their wives and families is expected to help business at Saskatoon's theatres this winter.

FRANKLIN FAMILY TAKE MARITIMES MOTOR TRIP

Saint John, N.B. — J. M. Franklin of the Franklin Herschorn Theatres, whose home is in Saint John, N.B., and Mrs. Franklin, accompanied by their daughter Mrs. M. J. Foster of New York, recently returned from a motor trip through Nova Scotia, Prince Edward Island and New Brunswick. Mrs. Foster is the former Lilian Franklin and, while in Halifax, renewed memories of the days when she began her musical career there and became a well known artist. She studied first at the Halifax Ladies College before going to Toronto where she obtained a musical degree at the Toronto Conservatory.

PETER HERSCHORN TRAINS FOR MILITARY SERVICE

Halifax, N.S. — Peter Herschorn, son of Meyer Herschorn of the Community Theatre, Halifax, who is a student at Dalhousie University, is now training with the Officers Training Corps of that College.

EARLE NESBETT VISITOR

Saint John, N.B. — Earle Nesbett, manager of the Star Theatre, Edmundston, N.B., was in Saint John recently, visiting among the Film Exchanges. Mr. Nesbett speaks very enthusiastically of his summer home at Baker Lake, N.B., where the "out of doors life" very evidently appeals greatly to him.

"SPOILS OF CONQUEST"

NEWEST March of Time, deals with a subject much in the news of late, namely, the Dutch East Indies, or more correctly the Netherlands East Indies. Although the Netherlands themselves are under the Hitler boot, the Dutch colonial empire is still independent and free, and owing allegiance to Queen Wilhelmina. That the status quo of these islands must remain unchanged has been the pledge of Secretary of State for the U.S., Mr. Cordell Hull, while Japan has also testified that she will observe said status quo. However, other Japanese statements have rather conflicted with the status quo idea, and it is obvious that Japan has her eye on this fabulously wealthy empire, and only fear of what the U.S. would do, keeps her from attempting its seizure. The March of Time, "Spoils of Conquest," tells in photographic pattern, the story of the islands, Borneo, Java, famous Bali, and the others, showing the natives and the Dutch rulers, the wealth of the islands in oil, rubber, etc., and the defense measures being taken by the Dutch to preserve their independence against all comers.

Subject is fascinating, and will prove of interest to all who see it.

Running time—17 minutes.

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AVENUE

"Buck Benny Rides Again" (Paramount), with Jack Benny, Ellen Drew and Eddie (Rochester) Anderson, also "Parents on Trial" (Columbia), with Jean Parker and Johnny Downs.

IMPERIAL

"Convoy" (Empire-Universal), with Clive Brook and John Clements, also comedy "Blondie Has Servant Trouble" (Columbia).

LOEW'S

"South of Pago Pago" (United Artists), with Victor McLaglen and Francis Farmer, also "Gold Rush Maisie" (Metro-Goldwyn-Mayer), with Ann Sothorn and Lee Bowman.

SHEA'S

Walt Disney Festival of Hits, "Snow White and the Seven Dwarfs," "Ferdinand and the Bull," "The Ugly Duckling" "Three Little Pigs" and Donald's Lucky Day.

UPTOWN

"The Boys from Syracuse" (Universal), with Allan Jones, Martha Raye, Rosemary Lane and Irene Hervey.

SAINT JOHN

CAPITOL

"Convoy" (Empire Universal), with Clive Brooks and John Clements.

MAYFAIR

"Hell Below" (Metro-Goldwyn-Mayer), with Robert Montgomery, Walter Huston, and Madge Evans, also "Of Mice and Men" (United Artists), with Betty Field, Lon Chaney Jr.

STRAND

"Too Many Husbands" (Columbia), with Jean Arthur, Fred MacMurray and Melvyn Douglas.

MONTREAL

CAPITOL

"I Married A Nazi" (Twentieth Century-Fox), with Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten, also "Sailor's Lady" (Twentieth Century-Fox), with Nancy Kelly.

LOEW'S

"All This and Heaven Too" (Metro-Goldwyn-Mayer), with Bette Davis and Charles Boyer.

ORPHEUM

"Turnabout" (Hal Roach), released through United Artists, with Adolphe Menjou, Carole Landis.

PALACE

"The Boys From Syracuse" (Universal), with Allan Jones, Martha Raye, Joe Penner, Rosemary Lane, Irene Hervey.

PRINCESS

"A Bill of Divorcement" (RKO), with Maureen O'Hara, Adolphe Menjou, Fay Bainter, Herbert Marshall, also "Cross Country Romance" (RKO), with Gene Raymond and Wendy Barrie.

WINNIPEG

CAPITOL

"Pride and Prejudice" (Metro-Goldwyn-Mayer), with Laurence Olivier and Greer Garson.

GAIETY

"Waterloo Bridge" (Metro-Goldwyn-Mayer), with Vivien Leigh and Robert Taylor, also "Sandy is a Lady" (Universal), with Baby Sandy.

GARRICK

"South of Pago Pago" (United Artists), with Victor McLaglen and Francis Farmer, 2nd week.

METROPOLITAN

"Private Affairs" (Universal), with Nancy Kelly, Robert Cummings, Hugh Herbert and Roland Young, also "The House of Seven Gables" (Universal), with George Sanders and Margaret Lindsay.

TIVOLI

"Break the News" (British-made), with Jack Buchanan, Maurice Chevalier, Jane Knight, also "Angel from Texas" (First National), with Eddie Albert and Rosemary Lane.

CALGARY

CAPITOL

"New Moon" (Metro-Goldwyn-Mayer), with Mary Boland, George Zucco, H. B. Warner, Grant Mitchell.

STRAND

"Charlie McCarthy Detective" (Universal), with Edgar Bergen, Charlie McCarthy, Mortimer Snerd, also "Carolina Moon" (Republic), with Gene Autry, Smiley Burnette.

PALACE

"Torrid Zone" (Warner Bros.), with Ann Sheridan, James Cagney, and Pat O'Brien, also "Queen of the Mob" (Paramount), with Ralph Bellamy.

GRAND

"Shopworn Angel" (Metro-Goldwyn-Mayer), with Margaret Sullivan, James Stewart and Walter Pidgeon.

VANCOUVER

CAPITOL

"Andy Hardy Meets Debutante" (Metro-Goldwyn-Mayer), with Mickey Rooney and Judy Garland.

DOMINION

"My Favorite Wife" (RKO), with Irene Dunne and Cary Grant, also "The House Across the Bay" (United Artists), with George Raft

ORPHEUM

"Dr. Kildare's Strange Case" (Metro-Goldwyn-Mayer), with Lew Ayres, Lionel Barrymore, Lorraine Day, also "Congo Maisie" (Metro-Goldwyn-Mayer), with Ann Sothorn, John Carroll and Rita Johnson.

STRAND

"Untamed" (Paramount), with Ray Milland, Patricia Morison, Akim Tamiroff, also "The Biscuit Eater" (Paramount), with Billy Lee.

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JACK ZAITZOW BOOSTING WAR SAVINGS STAMPS SALE

Melville, Sask. — Jack Zaitzow, of the Princess, is attracting the youngsters to his Saturday matinees by giving away five war savings stamps weekly.

ST. JOHN, N.B., OPERATORS TAKING MILITARY TRAINING

Saint John, N.B. — Enlisting in the Non Permanent Force as a body, the Motion Picture operators of the City of Saint John are now training in the mornings for military service, special arrangements having been made for those who are employed in night work. They are now in the "Search Light Battery" and will be sure to give a good account of themselves when, or if needed.

SAINT JOHN EXCHANGES NON-PERMANENT ARTILLERY UNIT

Saint John, N.B. — Among those "Joining up" from the Exchanges are "Eddie" Cox, Salesman; and Walter Rowley, ("Mate") booker of Empire-Universal Film Company; and "Les" Kerr, booker for 20th Century-Fox Corporation. They have enlisted in the Non Permanent Artillery Unit at Saint John, N.B. This is Walter Rowley's second war as he is a "veteran" of the 1914-1918 conflict.

PREMIER NOVA SCOTIA HAS JURISDICTION OVER PICTURES

Halifax, N.S. — The newly appointed Premier of Nova Scotia Hon. A. S. McMillan, who was formerly Minister of Highways, is now holding the office of Provincial Secretary as well as the Premiership. This brings the Motion Picture Board of Censors and theatre regulations under the jurisdiction of the Premier of the Province.

Gerald Hoyt manager of the Empire-Universal Films at Saint John, has returned from a lengthy trip to Newfoundland.

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